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THE YELLOW BELL

"Les vieilles tonalités vont faire leur rentrée et à leur suite viendront les tonalités orientales dont la variété est immense."—Saint Saëns.





HARRIS & EWING

CHAO-MEI-PA

THE YELLOW BELL

by Chao-Mei-Pa

*

A BRIEF SKETCH
OF THE
HISTORY OF CHINESE MUSIC

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BARBERRY HILL
BALDWIN, MARYLAND
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THE YELLOW BELL
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CHAO-MEI-PA

To Yüne

Preface

 HIS little publication, which covers a part of my lecture given over the network of the National Broadcasting Company, March 14th, 1934, is, in fact, a translation of my original lecture in French, entitled *La Cloche Jaune*, (with the collaboration of Miss Hsiao-Shu-Hsien,* accompanist on the native instrument the “*Pi-pa*” and piano) published by the Inter-universitaire Sino-Belge, Brussels. During my concert tour in the United States, the continuous demand of musicians and amateurs, and also a lack of literature written in English have led me to publish this sketch of the history of our music. In view of the increase of the intense interest in Oriental music, and the outstanding growth of the young Russian School, all Western impressionistic composers, since Claude Debussy, have been turning to the East, seeking new inspiration. Such brief work might not be of a great help, but it will serve as a guide to lead them to a better understanding and a further study of this art, interesting and fresh, yet still as unfamiliar to the majority of musicians and music-lovers in this country as in Europe.

CHAO-MEI-PA

Washington, D. C., U. S. A.

July 14, 1934

* Miss Hsiao-Shu-Hsien, now still in Europe, is a very gifted artist, having won First Prize with Distinction for the Counterpoint, a Second Prize for the Harmony, and an honorable Mention for the Fugue in the annual competition of July, 1934 at the Conservatoire Royal de Bruxelles.

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The Legendary Birth of Lü

The Twelve Fundamental Sounds



CHINA is one of the oldest countries in the world, and while other countries were still ignorant of a musical system, she already possessed hers. The lute and the lyre were invented about three thousand years before Christ, and the diapason, which fixed the pitch of sounds, was known three hundred years later. The first note fixed in China is called *Hōang-tsōng* or the *Yellow Bell*. It is the principal one and it is that from which the whole theory of musical science springs, a science universal, and the means by which all other sciences can be explained.

The legend tells us that Hōang-ti* founder of the Chinese Empire sent a man called Ling-lun to the north of the Kwen-lun mountains, in the year 2486 B. C. In a valley there were some pretty bamboos, all nearly the same height. He cut one of the reeds and blew upon it. Not far away were two birds; the first of which, wishing to imitate the sound produced by the bamboo, sang six notes; then the second, proceeding from the last sound, sang six notes also. Ling-lun cut eleven other bamboos to imitate the sounds of the birds, and found in this way, the twelve different semi-tones which form the chromatic scale.

Here are the names† of these twelve sounds:-

		WESTERN NOTE-SUPPOSITION
1. <i>Hōang-tsōng</i>	.	Kong do (c)
2. <i>Ta-lü</i>	.	.
3. <i>Tai-tsōh</i>	.	Shang ré (d)
4. <i>Kia-tsōng</i>	.	.
5. <i>Kou-si</i>	.	Chüeh mi (e)
6. <i>Dzong-lü</i>	.	.
7. <i>Joui-pin</i>	.	.
8. <i>Lin-tsōng</i>	.	Chih sol (g)
9. <i>Y-tse</i>	.	.
10. <i>Nan-lü</i>	.	Yü la (a)
11. <i>Ou-y</i>	.	.
12. <i>Yin-tsōng</i>	.	si la# (a#)
		<i>Lü</i>

* Hōang-ti, literally translated as Yellow Emperor. Yellow was the color of soil, regarded as the Imperial color.

† Romanization of these names as in *La Cloche Jaune* is retained. Following is the romanization appearing in English: (1) *Huang-chung* (2) *Ta-lü* (3) *T'ai-tsü* (4) *Chia-chung* (5) *Kü-hsi* (6) *Chung-lü* (7) *Jui-pin* (8) *Lin-chung* (9) *I-tsé* (10) *Nan-lü* (11) *Wu-i* (12) *Ying-chung*.

Originally, these twelve sounds were divided into two groups of six sounds each, the group *Li* and the group *Lü*; that is to say, the Masculine group *Yang* and the Feminine group *Ying*. Afterwards, in speaking of the twelve sounds, people confused the two designations, and *Lü* only continues to signify in the current language, the Law or the Principle, the original rule. The first *Lü* was called *Hōang-tsung*; *Hōang* signified "Yellow," the imperial color, and *Tsung* drawn from the sound produced by two stones striking against one another. Each of these twelve *Lü*, according to our classics, has a symbolical sense and a poetic meaning which correspond to a lunation and the natural phenomena which characterize it.

1. *Hōang-tsung* corresponds to the eleventh moon. It is the phase of the moon determined by the Winter solstice, characterized by intense cold.
2. *Ta-lü* This is the interval which separates the extreme cold from the commencement of Spring, the twelfth month.
3. *Tai-tsoh* signifies rain and the stirring of insect life, the first month.
4. *Kia-tsung* Equinoctial Spring and cereal rain; the second month.
5. *Kou-si* The clear light and the commencement of Summer, the third month.
6. *Dzong-lü* The ears of corn have formed, and the wheat has bearded, the fourth month.
7. *Joui-pin* The Summer solstice and moderate heat, the fifth month.
8. *Lin-tsung* Great heat and commencement of Autumn, the sixth month.
9. *Y-tse* The end of the heat and the coming of the frost, the seventh month.
10. *Nan-lü* Equinoctial Autumn and hoar frost, the eighth month.
11. *Ou-Y* The ice forms indicating the commencement of Winter, the ninth month.
12. *Yin-tsung* Snow, first a little, then more abundant, the tenth month.

The Chinese Scale and its Agreement with the Universe

The Five Tones of The Ancient Scale



USIC, this language harmonious to the spirit of lofty and wise sentiments which was to all people a subtle means of communication with the mystical forces, came to have, in a philosophical country like China, a very close affinity to spiritual contemplation. Also since the discovery of sounds, the great principles of philosophy were applied to it. In China, as in all the ancient Oriental civilizations, numbers played a predominating part in metaphysics. As we shall see, the number twelve formed a group found in different combinations of nature or life which allows the establishment of some symbolical agreement between sounds and natural phenomena.

We encounter, further, in the study of the *Five Tones*, the *Eight Sonorous Bodies* and the numerous combinations which preside over the generation of sounds, other singular relationships. The thing which impresses one, however, in this strange aspect is the purely mathematical and sophistical science. What question does this result unexpectedly raise in our minds? Can it be true, as several claim, that thought can exercise power to regulate itself? Had our philosophers, whose minds exercised themselves in great antiquity, so profound a prescience of the truth which they discovered by the sole effort of their brain or by an intuition obscure but fruitful? Or was the universe ordered according to a perfectly established harmony and rhythm, which our fathers spontaneously accepted, while we cannot learn it but by material experiences, numerous and often deceiving?

According to this natural doctrine, *man* conforms to the principle of *Heaven*. *Heaven* follows a *Law*; this *Law* harmonizes with *Nature*. Before the beginning is *Infinity*; *Infinity* produces the *Great Whole*; then followed the *Dual Law*. These two models are *Yang*, Masculine, and *Ying*, Feminine. The *Sun* is the synthesis of the Masculine, and the *Moon* that of the Feminine. From the marriage of the sun and the moon our *Planet* is born. The *Earth* produces *soil*, and the soil combined with the sun produces *fire*, the soil with the moon, *water*. The union of fire and earth produces *wood* (vegetable kingdom). Subterranean fire and soil produce *gold* (mineral kingdom). From

these the *Universe* exists. Five planets are found in the sky: Mercury, Venus, Mars, Jupiter, and Saturn. The earth is divided into five continents, Asia, Europe, Africa, America, and Australia. Man possesses five senses; sight, hearing, touch, taste, and smell. Music is also inspired by this principle FIVE which explains the origin of the five tones, *Kong*, *Shang*, *Chüeh*, *Chih*, and *Yü*. (See the preceding table.) This theory of the five tones once established, it is not chance which has guided their respective choice. Beginning from the first sound *Hōang-tsung*, one has progressed from fifth to fifth or group of eight chromatic sounds. In this way one has found five tones, and they are named, as I have just mentioned, *Kong*, *Shang*, *Chüeh*, *Chih* and *Yü*. These tones, later, form the base of a large part of the Chinese musical system. In the Western musical system, the progression by fifths exists, and is explained by physical causes mathematically calculated to-day.

Perhaps it is interesting to note that our *Fifth* being neither augmented nor diminished, contains a semi-diatonic scale of twelve degrees, equivalent to Western Chromatic Scale. According to J. A. Van Aalst in his work on Chinese music, the Western scale is *tempered* while ours is pure and untouched. It is due to the lack of *Temperament* that the *Perfect Fifth* of our system, on the contrary, sounds false to the Western ears. *Temperament* indicates a small, and to the sense of hearing, almost imperceptible deviation from the absolute purity of intervals which compose the Western scale. As a matter of fact, most singers and instrumentalists are often out of the true pitch owing to the ear and the atmosphere. Recently, I recall Dr. Harold G. Seashore,* experimenting on the voices of Lawrence Tibbett, Louise Homer, etc. by scientific measurement of their vibrations, proved that they all sang false, and Tibbett was even worse. However, if they do sing perfectly on pitch, or they do not possess the *overtone* as Oriental singers, I am afraid that the American public might not care for the *Bel Canto* of these noted artists. Truly, Van Aalst concluded that the Western ear is so constructed that it cannot endure the excess or deficiency of a whole *comma*† in any interval without being offended, and therefore it has been found expedient to diminish each fifth by one-twelfth of the diatonic comma, instead of diminishing only one fifth by the entire comma.

The existence of the above five tones has determined the error which is found in most Western works dealing with Chinese music, according to which the Chinese Scale had only five notes, a con-

* Statement made at the recent conference (Columbia University) of the American Psychological Association.

† *Comma* is a small interval, generally corresponding to the vibration-ratio 81:80, which occurs between the true pitches of two notes.

ception which has given to it the false appellation of the *Pentatonic Scale* attributed to all Chinese music. Indeed, it is true that the "Five tone system" was the most popular among the people, for the popular songs and religious music were written in that scale. The scale without semi-tones is always easier to sing. However, in China, we had "Seven Tone Scale," similar to the Greek *Hypolydian Mode** of reversed order. One should not confuse the twelve fundamental semi-tones with the five tonalities. The twelve sounds form the Western chromatic scale, and the five tones are *do, ré, mi, sol, la* (c, d, e, g, a.) or *fa, sol, la, do, ré* (f, g, a, c, d.). It is important to bear in mind that in China we have not the fixed pitch as you have, therefore the sounds or five-tonalities can start from any degree of the chromatic scale, and the relation of the sounds between them will remain the same. For instance, your *A* or *La* can be *C* or *Do* with us. The Chinese scale is complete, since it contains the diatonics and chromatics. These are the only tones which coincide with the number *Five* under the influence of philosophic principles. Each of these different tones has, to the rest, an intrinsic value, a moral efficacy.

In the *Li-ki*, the Book of Rites, the tone *Kong* represents the "*Prince*" and has a serious character; *Shang*, the "*Ministers*," has an imperial tone to signify justice; *Chüeh*, "*people*" of the Empire; *Yü*, "*objects*" of a brilliant character. However, in your system, every tone has also a different character and meaning. A song in a certain key transposed to another generally loses its real character. I have said that each fifth comprises "Eight Symbols," which compose the Long and Short lines representing the eight objects, namely: Sky, Lake (Sleeping water, or still water), Sun, Thunder, Wind, River (Running water), Mountain, and Earth. It is not necessary to add that this law has considerable influence in the formation of our writing characters.

The Eight Symbols (*Pa-kua*)

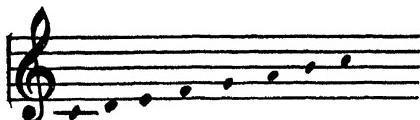
<i>K'ien</i>	☰	乾
<i>Toie</i>	☱	兌
<i>Li</i>	☲	離
<i>Tcheun</i>	☳	震
<i>Suan</i>	☵	巽
<i>K'an</i>	☶	坎
<i>Kenn</i>	☷	艮
<i>K'ouunn</i>	☷	坤

* The Chinese Scale is ascending while the *hypolydian mode* is descending.

The Seven Tones of The New Scale

The prehistoric musical system, the poetical and philosophical origin of which I have rapidly sketched for you, has enriched itself in the course of centuries. The base of music has been twelve *Lü*, and the Five tones, but each dynasty has made some modification, change, or contribution. Towards the eleventh century B. C. two new tones were added to the Five already existing, and called *Pien*. One of these *Pien* is placed between the third and fifth notes, and the other is after the sixth note, according to the diatonic scale of Western music. The word *Pien* means "Change." With these two new tones, we may say that the Chinese Chromatic Scale is similar to the Chromatic Scale used in the Western countries, but, for the Diatonic Scale of your major scale, there is a decided difference. In the Western system, the first semi-tone is found between the third and the fourth degrees, while in the Chinese system, it is found between the fourth and the fifth degrees like the Greek Scale in the *LYDIAN MODE*.

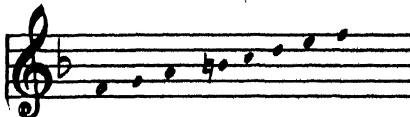
Western Diatonic Scale on C.



Chinese Diatonic Scale on C (note-supposed).



Lydian Mode



Obviously, we find in this New Scale with the two added tones two *Leading Notes* in one simple scale ("La note sensible"), that is to say, the Seventh of the Tonic and the Seventh of the Dominant. As a matter of fact, in the Key of C (en do) for instance, we find an F sharp

(fa dièse) as the leading note to the Key of G. (en sol), since the fourth degree is sharp, and B natural as the leading note to the Key of C. In consequence, there are two tonalities in one scale without seeking relative pitches. On the contrary, while in the ancient scale, that is the so-called *Pentatonic Scale*, there is not a leading note either to the Tonic, or to the Dominant. All these polytonic relations have given us a large number of tonalities, which the European modern composers such as Maurice Ravel, Arthur Honegger, Arnold Schoenberg, etc., have adopted very often.

The Scale with two *Pien* remained in use until the rise of Yuan Dynasty (14th century.) The invading Mongols brought another scale which became quite popular.

The Mongol Scale



Much confusion was soon aroused among the musicians as to use *F* (*fa*) or *F sharp* (*fa dièse*). So in the following century during the Ming Dynasty, the ancient *Pentatonic Scale* was revived and became once more very popular.

The Pentatonic Scale



Musicians desired to avoid the previous confusion, therefore the two semi-tones were totally excluded. Hence folk tunes as well as ritual music were written again in this scale.

The Divisions or Modulations of Lü

The Three Methods of Generation of Lü

OW let us go back to the brief problem of the modulations or divisions of *Lü*. Under the Emperor Han-Yüan-Ti (5th Century B. C.) the *Sixty Modulations* of *Lü* were fixed. Beginning from the initial tone, one modulates from fifth to fifth, in this way one discovers the twelve different modulations before coming back to the first note again. As the tones were five in number, there were in consequence *Sixty Modulations*. Later, when the two *Pien* were added, one found, by the same means, *Eighty Modulations*. It is recorded that, towards the Dynasty of Soung (960-1279) Chien-Loh-Ts, in dividing the *Lü* reached as far as *Three Hundred Modulations*. In the 12th century A. D., Tsai-Yüan-Ting restored the system of *Lü* to *Eighteen Modulations*. But under the Empire Ming (1638-1644) Chü-Tsai-Yuoh again fixed the *Lü* into *Twelve Equal Tones*. This system is still in use today.

* * *

Generation by Triple Division

(San Fen Seng I Fah)

Take the tube *Hōang-tsung* as a base. It has a length of eighty-one inches according to the ancient measurement. Cutting off a third of this length, one obtains the Eighth sound called *Lin-tsung*, adding to the length thus obtained, a third of the length of *Lin-tsung*, it is *Tai-tsoh*, the Third sound; diminish by a third the length of *Tai-tsoh*, and one has *Nan-lü*, the tenth sound. Add a third of *Nan-lü*, and it becomes *Kou-si*, the Fifth sound. Add a third of *Kou-si*, and it is *Yin-tsung*, the Twelfth sound. Add a third of *Yin-tsung*, and it is the Seventh sound, *Joui-pin*. Add a third of *Joui-pin*, and it is the Second

sound *Ta-lü*. Take away a third of *Ta-lü*, and it is the *Y-tse*, the Ninth sound; a third more to *Y-tse* becomes *Kia-tsang*, the Fourth sound. A third less to *Kia-tsang* is *Ou-Y*, the Eleventh sound; a third more to *Ou-Y* becomes *Dzong-lü*, the Sixth sound.

Here is a table of the Modulations by Triple Division.

1. Do (Hwang-tsang) 黃鐘	
2. Sol (Lin-tsang) 林鐘	
3. Ré (Tzai-tsoh) 太簇	
4. Lü (Kan-lü) 南呂	
5. Mi (Kou-si) 始飴	
6. Si (Yin-tsang) 淚鐘	
7. Fa* (Joui-pim) 離胥	
8. Do* (Ta-lü) 大呂	
9. Sol* (Y-tse) 羲則	
10. Ré* (Kia-tsang) 夾鐘	
11. Lü* (Ou-Y) 無射	
12. Fa (Dzong-lü) 仲呂	

三分損益法

* * *

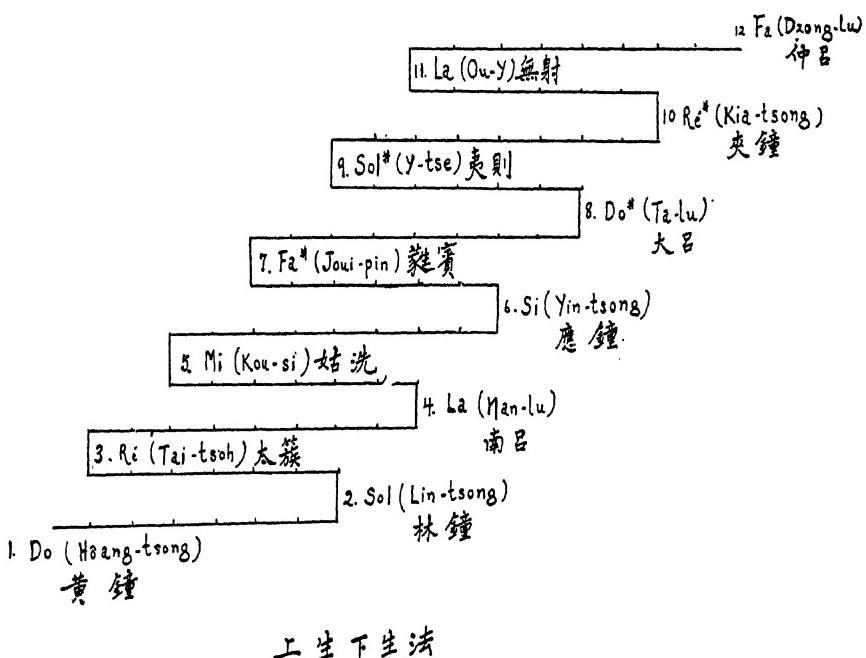
Generation of Lü by Eighths Ascending and Sixths Descending

(*Shang Seng Hsia Seng Fah*)

If one ascends by an *Eighth*, beginning from *Hwang-tsang*, one produces the *Eighth* sound, *Lin-tsang*. On descending by a *Sixth* from

Lin-tsang, one obtains *Tai-tsoh*, the Third sound. Again ascending by an *Eighth*, one has *Nan-lü*, the Tenth sound. Descending by a *Sixth*, beginning from *Nan-lü*, is *Kia-tsang*, the Fifth sound, and so on.

The diagram makes this procedure better understood.

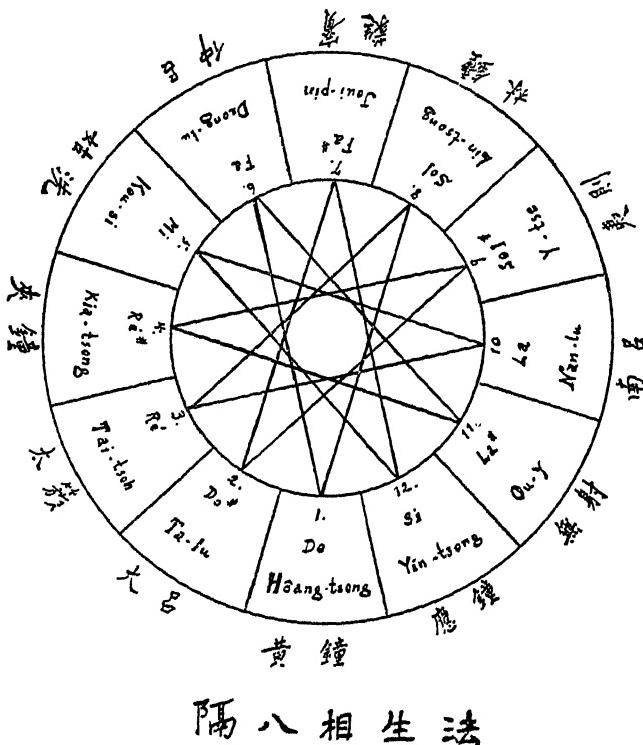


These diagrams are based upon the Chinese historic record concerning the general theory of the musical system.

Progression by Eighths Chromatic

(*Ka Pa Hsiang Seng Fah*)

Beginning from *Huang-tsung* and progressing by a *Fifth*, or Eight semi-tones, one finds *Lin-tsung*, and proceeding always in the same manner, one arrives at the same result as that of the preceding methods.



The twelve original *Lu* are permanent and all the modulations and variations undergone during the different dynasties were always attached to the fundamental scale. It is rather curious that from this same theory of the *Yellow Bell* is produced also our whole system of weights and measures. Earlier it has been observed that the total tube of *Huang-tsung* the *Yellow Bell*, has a length of Eighty-one inches subdivided into Nine equal parts of Nine inches each, which is the musical foot. To determine the unit of measure, the same length as the musical foot was taken but divided it into Ten equal parts, each composing ten lines. There are, then, 100 lines in the total length. To fix the

unit of weights, one filled the tube *Hōang-tsung* with grains of millet. Thus one found that it contained 1,200 grains. These 1,200 grains formed the weights to one *Yo* or half-ounce. Two *Yo* made a *Liang*; sixteen *Liang* made a *Kin*; Four *Kin* made a *Tan*. The interest of this little digression is to show, that in the first state, all the sciences of to-day were not distinguished from one vast universal discipline, in the design of which each science developed according to the proper methods, but under the auspices of common fundamental principles which governed all the branches of human knowledge.



The Instrumental Music



HE cradle of a brilliant civilization, China has the reverse of most other countries, which eventually developed their civilization later, at least as regards their influences and originalities, in that she owes nothing to the stranger. Having created her proper musical system, China soon invented those instruments which could make this discovery a living fact.

One finds instruments almost as far back as one can go in the history of music. In the year 2352 B. C. Hôang-ti, the Yellow Emperor had already the lute, the lyre, and tambourines of several sorts. He had also instruments of five, fifteen, twenty-five, thirty-six and fifty strings. Percussion instruments like bells, gongs, horns and tambourines were standardized in the year 2205 B. C. (nearly the same epoch as the patriarch Abraham). The numerous instruments were distributed over the whole of China while other countries were still ignorant of them. "The Chinese have not owed their sciences and arts to any other people," wrote the French Father Amiot* in his book upon Chinese Music.

1100 B. C., under the Dynasty of Chou, the Empire Chou-Wu-Wang, the orchestra performing the work *Ta-wu*† consists of not less than 1,400 musicians. During the period of Han (206 B. C.—618 A. D.) instrumental music acquired a more religious character. It was largely confined to the sacrifice of the gods, to the Imperial ancestors, and to the worship of the spirits protecting agriculture. Under the Dynasty of Tang (620—906 A. D.) the different sorts of instrumental music attained their highest degree of development. Emperor Ming-Hôang was a composer himself. There was a lyrical institution within the Palace‡ where the emperor participated in the performance. The orchestra developed greatly, and was employed on all occasions. There

* Among the works upon Chinese Music written by Westerners, the two most valuable books are the *Mémoires sur La Musique des Chinois*, Paris, by Father Amiot, missionary in Peiping (Peking) 1776 the 41st year of the reign of Kien-Long, and that of J. A. Van Aalst of the Chinese Imperial Customs Service, Shanghai, 1884. Both works constitute documents of high value. Some of my diagrams of the instruments in this book were extracted from the work of Amiot, through the courtesy of the famous library of the Brussels Royal Conservatory.

† "Ta-wu" means Grand Military.

‡ The institution was called "Li-Yüan," the Pear Orchard.

was the orchestra consecrated to the rites which celebrated the victories of war, or which glorified the Celestial Spirits. The Temple of Ancestors had its own. The most distinguished was the Festival Orchestra, called *Yen-Yo*, the Banquet Music similar to the *Orchestra of Bacchus**. History tells us that the musicians, more than 10,000 in number, were divided into nine groups, and they played simultaneously upon three hundred different kinds of instruments. An ordinary Imperial orchestra during this epoch consisted of a conductor, several sets of bells, various forms of drums, several sets of stone instruments (*Ch'ing*), over one hundred harps, 50 flutes, 200 guitars, more than 200 mouth-organs (*Sheng*), and at least 20 oboes. The music which burst forth from this immense orchestra was extremely melodious, as it is stated in the Chinese History that attendant birds, listening, sang, and animals, charmed, danced.

The ancient sages made music the subject of their most profound meditations. Confucius (551-479) learned how to play *Chin*, an instrument of seven cords. Political creation was intimately united to musical production. Poetry and music followed an evolution at this point in the majority of poems which we have inherited. The epoch of Tang contributed a contemporary melody. It is easy to understand how much these two arts governed one another and what fertile scope these reciprocal influences gave them.

Alas! Since then, very little has been invented, and one still finds in Japan at this time, music and instruments dating from this period. Maurice Courant (†) wrote that Japan owed the origin of her music entirely to China. Japan of the Vth, VIth, and VIIth centuries imported "en masse" a large part of the Chinese customs and arts. As regards the theory, she has remained purely Chinese. The instruments *Kin* or *Kōto* are of the Chinese family *Sé*. The *Sōno Kōto* was copied from the Chinese *Chin* of 13 strings. The *En-kan* or *Yuen-hyen*, *Kokyōn*, etc. have also come from China. Japanese music and art have not a purely national character and so they lose the internal life. It is from China that the Japanese savants have drawn their literature and arts.

* In the Egyptian History Ptolemy Philadelphus engaged an orchestra of 600 musicians to celebrate the feast of *Bacchus*.

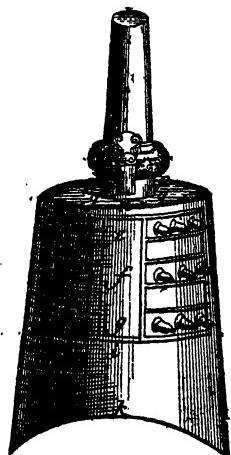
† Maurice Courant, *Dictionary of Music*, edited by Maurice Lavignac, Paris.

The Instruments

The Eight Sonorous Bodies

Our ancestors found in nature eight different sources, namely: *Metal, Stone, Silk, Bamboo, Calabash, Clay, Animals, and Wood*. The sound of metal was produced by the bells *Tsong*; that of stone by the *Ch'ing*; the sound of the silk by the *Chin* and the *Sé*; that of bamboo by the *Ti*, the flute; that of the Calabash by the *Sheng*; that of clay or terra cotta by the *Hsüin*; sound of skin by the *Kü* the tambourines; and that of wood by the *Yü* and the *Tchou*. All these instruments here are employed mostly at the ritual ceremonies or court. Musicians generally tune their instruments according to metal, stone and bamboo.

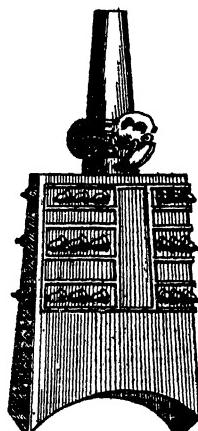
I. METAL (*Kin*)



(Fig. 1)

Metal is considered one of the most important of the five elements*. First was cast a bell which rendered the fundamental sound upon which the eleven other bells are regulated and thus was obtained the sounds of *Lü*.

(a) The *Pō-tsung*-Big bells giving the signal for the commencement of the performance (Fig. 1).



(Fig. 2)

(b) The *Tē-tsung*-A single bell marking the rhythm (Fig. 2).

(c) The *Pien-tsung*-Sixteen little bells accompanying stone instruments in the temples and palaces (Fig. 3).

* The five elements are gold, wood, water, fire, and soil.

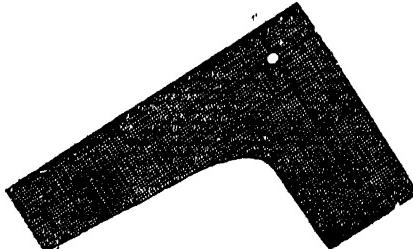
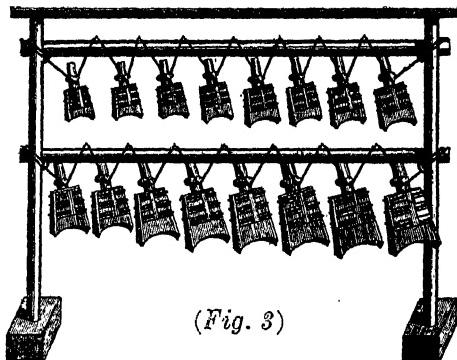
II STONE (*Shi*)

We have discovered that certain sorts of stones render a sound both melodious and harmonious, and have profited by this to fashion them

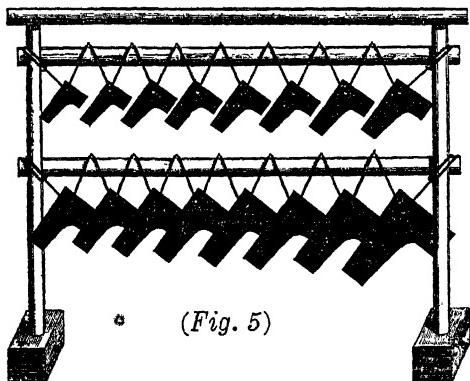
in such a way as to produce the *Lü*. This is the instrument *Ch'ing*, dating from the Dynasty of Yao (2200 B. C.). There were the *Té-ch'ing* and the *Pien-Ch'ing**. The first, consisting of one sonorous stone and rendering only one sound, indicates the beginning or the end of the music. The second consists of sixteen stones, giving all

the sounds. These stones or jades are of equal length and breadth. They differ only in thickness; the thinner the stone, the higher the pitch.

(Fig. 4 and 5). Under the second Emperor of the Dynasty of the first Han (32 B. C.) a very ancient *Ch'ing* composed of sixteen valuable stones was found at the bottom of a pond. Unfortunately, only a few books on music and instruments were preserved after the fatal destruction of all records during the reign of the notorious Emperor Cheng-She-Hüang (246 B.



* Today, one still finds these instruments in the Confucius temple.

III SILKS (*Ssu*)

(Fig. 5)

The silken instrument originated in a simple plank of wood in which several silken cords were stretched in such a manner as to produce different sounds; deep, medium, and high. The chief instruments arising from this principle are the *Chin* and the *Sê* invented by the Emperor Fu-hsi and P'ao-hsi.

The instrument *Chin* was made in such a way as to represent the Sky (upper part) and the Earth (lower part). The five strings recalled the five planets. The *Chin* of five cords was fixed towards the year 2633 B. C. and was used to accompany hymns. The *Chin* later preserved seven cords, tuned *Kong*, *Shang*, *Chüeh*, *Chih*, *Yü*, *Kong*, and *Shang* (Fig. 6).

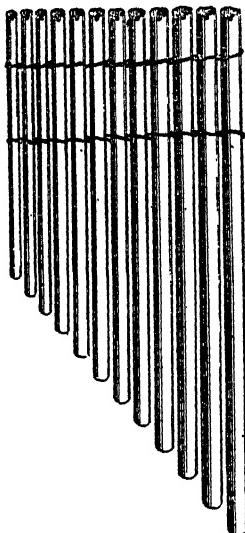


(Fig. 6)

The *Sê* was a species of guitar, very perfect, reproducing the whole compass of the Chinese Musical system. It had 50 strings of the same length, and later, 25. One tuned it by the help of a movable bridge (Fig. 7). Similar to *Sê*, only smaller in size with 14 strings, is the *Tseng*.



(Fig. 7)



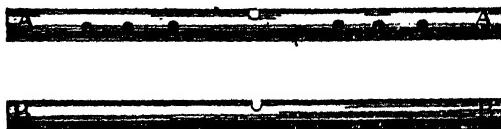
IV BAMBOO (*Chu*)

(a) The *Koan-tsee* was divided into three sections; each composed of twelve pipes. The pipes of the first section gave the deep sounds; those of the second, the middle; and those of the third, the high sounds (Fig. 8).

Resembling much *Koan-tsee* of the same family is *Pei-hsiao*, an instrument with a group of flutes.

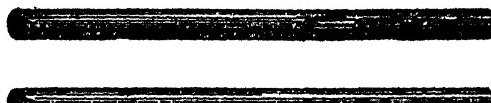
(Fig. 8)

(b) The *Tche* is a species of flute, closed at the two extremities. The mouth-piece is in the middle of its length, and there are three holes at each side of the mouth-piece (Fig. 9).



(Fig. 9)

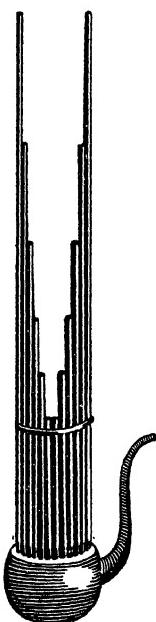
(c) The *Yo* consists of one pipe only, pierced at different distances; it produces different sounds and represents as many pipes as there are holes in a part of its length (Fig. 10).



(Fig. 10)

V CALABASH (*Pao*)

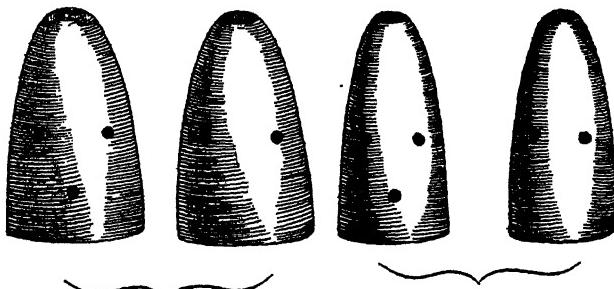
The *Sheng* is a little mouth-organ with 13, 15, 17, or 19 pipes of bamboo plunged into a receptacle made of a calabash. It is an instrument to symbolize the Phoenix *Feng-huang*. The sound resembles that of the organ (Fig. 11).



(Fig. 11)

VI TERRA COTTA (*Tou*)

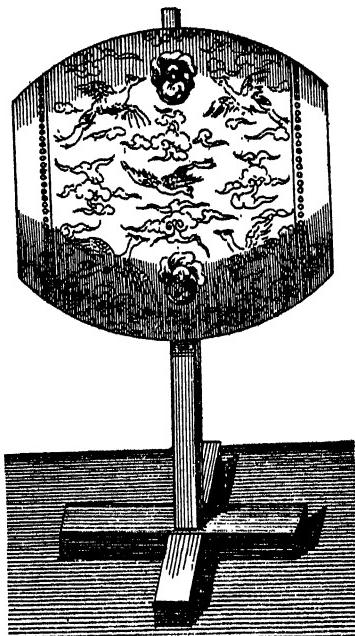
The appearance of *Hsüen* was fixed at the year 2637 B. C. This wind instrument was made of the finest earth. The shape was suggested by two eggs, one of a goose and the other of a hen. The hen's egg gave the dimensions of the interior surface, and that of the goose the exterior. The instrument was pierced by six holes and one mouth-piece (Fig. 12).



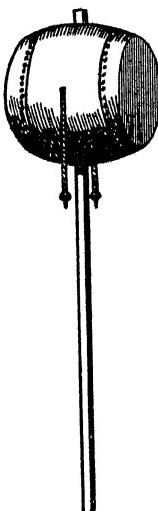
(Fig. 12)

VIII SKIN (*Ka*)

The first tambourines, whose cases were made of terra cotta, were produced in the reign of the Emperor Chuien-Noung (2224 B. C.) and were followed by the *Tou-kou*, which is a piece of wood having a foot made of wood in the form of a cross, the wood going through the middle of the body of the instrument. These instruments were used in the ceremonies called *Kin-kou* and *Tao-kou*. There were two kinds; the big one giving the signal for the commencement of the singing, and the little one indicating the end (Fig. 13 and 14).



(Fig. 13)

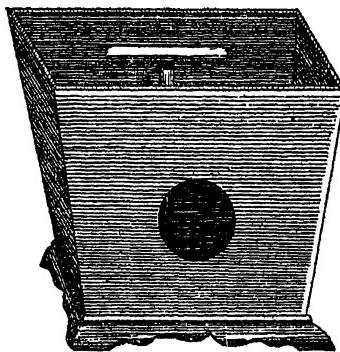


(Fig. 14)

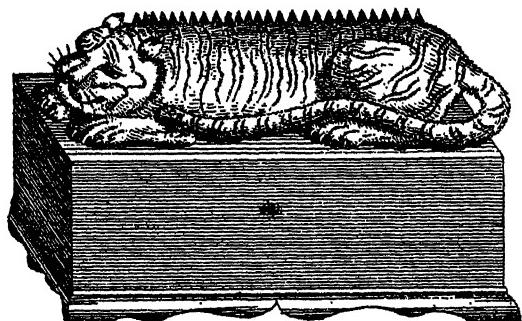
VIII WOOD (*Mu*)

The *Tchou*—a very ancient wooden instrument in the form of a box. It was played to commence the music. The *U* in the shape of a sleeping tiger was played by means of the saw-like teeth in the backbone when the music finished (Fig. 15 and 16).

The *Tchou* and *U* were used only in ceremonies. Instruments in this section were not generally for the people.



(Fig. 15)



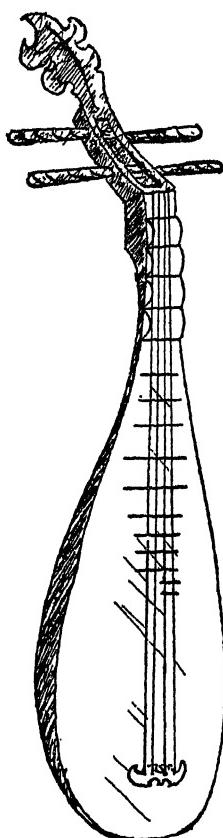
The *Chin*, the *Sheng* and the *Sê* were favorites among the scholars. There are over 100 ancient instruments.

(Fig. 16)

Some Popular Instruments

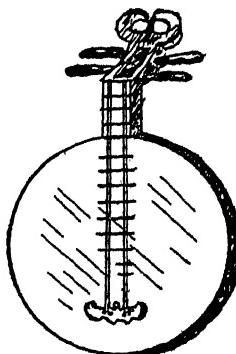
Besides the instruments of which I have spoken, there is a great number of popular ones both small and large. I shall pick out only a few of them here. Some of the popular instruments were brought in from foreign countries, some from Tatar, and others from Mongolia or Tibet, but all were later naturalized.

1. The *Pi-pa*, species of guitar introduced under the Dynasty of Han (206 B. C.—618 A. D.) drew its name from the sound it produced. It had either 8, 6, 3, or 4 strings, but the most popular is the 4 stringed, tuned C, F, G, and C (Fig. 17). *Pi-pa* is an outstanding instrument among the popular ones. Suppose we name it "Semi-classical."



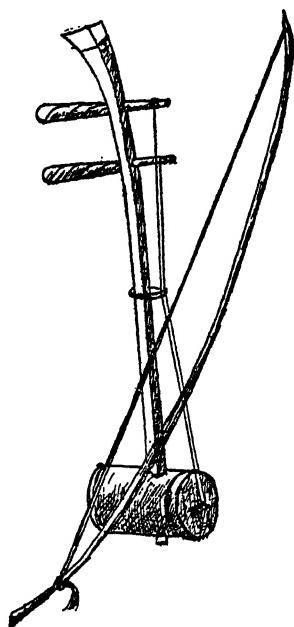
(Fig. 17)

2. The *Yüeh-chin* (Moon guitar) resembles the *Pi-pa* in form, but the strings are tuned two by two by fifths like the *Hou-chin*, Chinese violin (Fig. 18).



(Fig. 18)

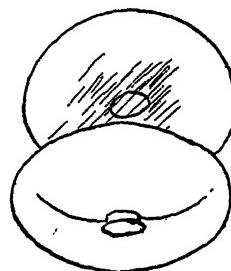
3. The *Hou-chin* is the violin with two strings, or sometimes four, tuned two by two by fifths. It is of Tatar origin. There are several kinds, of which the popular ones are the *Eul-hou* and the *Kin-hou*.



(Fig. 19)

The first is a little larger and gives a sharper and higher tone, employed in opera (Fig. 19).

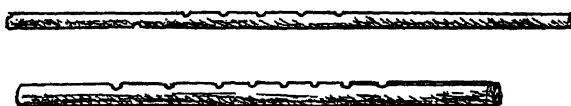
4. The *Pa* or Cymbals—Formed of two round discs clashing one against the other, are not often used except at the theatre and during ceremonial occasions (Fig. 20).



(Fig. 20)

5. The *Hsiao*, the same as the *Yo*, of which I have spoken above, is a tube pierced by five holes in front and one at the back. This instrument dates from the epoch of Han (206 B. C.). The mouth-piece is found at the end. It is a sort of vertical flute (Fig. 21).

6. The *Ti*, coming after the *Hsiao*, produces a lighter or higher sound. It is generally employed in orchestras, at the theatre, and for all ceremonial occasions. It is a horizontal flute, having eight holes: one to blow through, another covered with thin reedy membrane, and the six holes to be played upon.



(Fig. 21 and 22)

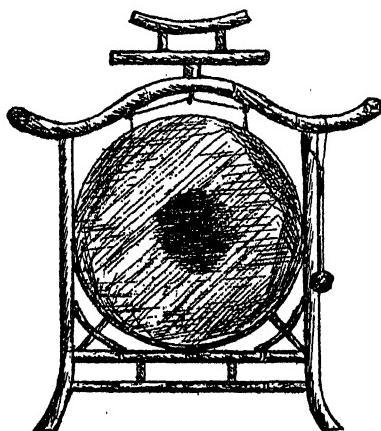
7. The *La-pa* is a kind of trumpet shaped like a cylinder. There

are long and short ones, but the long one resembles the Roman trumpet (Fig. 23).



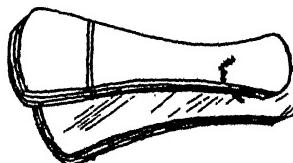
(Fig.

8. The *Lo* is a species of gongs. The largest ones are often employed in the theatre and for ceremonial events (Fig. 24). Composed of ten little *Lo* suspended on a frame is *Yune-lo*, which is used at worship.



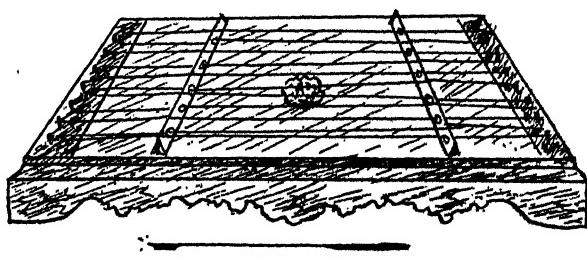
(Fig. 24)

9. The *Ta-pan* is composed of two small pieces of wood of a similar type to the Spanish castanets. It is used at the opera and in popular songs to mark the rhythm (Fig. 25). Another instrument called *Mui-yü* (The wooden fish) is used by Buddhists or Taoists to mark the rhythm.



(Fig. 25)

10. The *Yang-chin* may possibly be of European origin. Similar instruments exist in Italy and Germany. It was introduced into China at the end of the 17th Century. Its double metallic strings pass over two bridges fixed transversely. The instrument is played upon by two mallets held one in each hand (Fig. 26).



(Fig. 26)

Religious Music

N the 2nd century before Christ our Emperors and learned men expressed their prayers and thanksgiving by means of music. To the accompaniment of the lute and guitar one beats the terra cotta tambourine to invoke the chief Agriculturist to grant the rain and to destroy by fire the insects that ruin the harvest. Often when the drought persistently menaced the crops, the people united with the Emperor in imploring the God to send rain. Every year they gave some performances to ask for blessings upon the sky, the earth, the mountains, the rivers, and the wind, like the Christian Rogation days. They played upon all sorts of lutes, zithers, guitars, and tambourines, to render the Spirits favorable. Before the temple they sang, played the tambourines, and made music with stones and bells, by an orchestra of more than a thousand musicians. Meanwhile, the dance was closely bound with ritual music; there were the sacred dance, the court dance, the military dance, and the civil dance.

In the temple, the musical instruments resounded with power and harmony that the Spirits of Ancestors would hear. They chanted religious hymns to all that were present, to the whole manifestation of Nature and Art. Aside from Confucius temple music, there were the Buddhists and Taoists chanting unison in Gregorian style. Until the Dynasty of Han, towards the 3rd Century B. C., one finds a song addressed to the *horse*, another to the *Rustic dance*, another in honour of the *Four seasons*, composed in the Dynasty of Chi, the epoch which was, in this way, said to codify the music of the Temple.

From the time of Confucius (551—479 B. C.), our great philosopher, music took a new extension, and was considered one of the Six Fundamental Factors in Education. After his death, the Emperors instituted an annual Fête, widely celebrated, in honour of his memory. Ministers and functionaries of high rank were responsible for the music. In the words of this philosopher, we re-discover his great interest in music. History tells us that Confucius, having heard the superb piece of instrumental work *Ta-siao* composed in the time of the Emperor Shüen (2255 B. C.) in the country Chi which he visited lost the sense of taste for three months, while under the charm of the music. Music is not really pure and beautiful, unless the country is flourishing, but its decline will be one of the sure signs of approaching decadence. During the Dynasty of Tang (620—906) music for the

Two Liturgical Airs From The Temple
of Confucius

The Sacrifice Commences

宣平之章

予懷明德金聲玉振
生民未有展也大成
俎豆千古春秋上丁
清酒既載其杳始升

The Sacrifice Continues

秩平之章

式禮莫愆升堂再獻
響協鼓鏞誠孚壘獻
肅：雍：譽髦斯彥
禮陶樂淑相親而善

temple and for honouring the Ancestors was revived. It was in the Dynasty of Ming (1365—1644) that a palace was created for the performance of Religious Music.

* * *

Moral and Philosophical Influences

I have shown in the preceding pages the influence of philosophy over the dawn of music. See now how this same influence exercised itself upon the development of this art. According to Confucius, an ideal nation is one whose character is molded by *Li*, ritual, and *Yueh*, music. All religious and moral conceptions are based upon the great law of harmony, and ruled by it. Under the influence of any emotion whatsoever, man proves or experiences the need of translating what he feels into either sad or joyous sounds. The voice forms the foundation of music, the instruments accompany it, and later, the dances animate the whole. Rites and music laws and sanctions have one and the same object, to unite hearts and establish order.

Music was also indissolubly bound up with the morale of the people. Everywhere one finds citations which agree better with music than morality, as I have stated. When a country is troubled, the music of it is disturbed and tormented. When a country is decadent, its music is sad and anxious. A licentious music ruins the morals, and in consequence, the state. Plato gave the same opinion as our Saint that music affected considerably the constitution of the state. Indeed, music reflects certain conditions of our daily lives. If one goes to Naples, with the beautiful scenes of mountain and water, he thinks of Naples as a song; if floating in gondola in Venice, it is a Dream; passing through a certain American metropolis, one recalls of Rhapsody Blue.

Rites govern the exterior of man, and music his interior (soul). Rites render man correct, music makes him moral. The ancient emperors made music the model of their government. If it was good the actions of the people imitated the worthiness of their Prince. Music agitates the whole universe, Heaven, Earth and all that is in them. The ancient sages said again, "Music is the harmony of heaven and earth. Religious rites are the hierarchy of heaven and earth."

"In ancestral times, princes and magistrates, rulers and subjects, heard music together; and amongst them, there was nobody who did not experience the feelings of harmony and respect. In provincial assemblies, young and old heard music together, and there again, was nobody who did not feel harmonious and docile. Inside the houses, fathers and sons, eldest and youngest, heard it together, and all of them felt harmonious and affectionate.

"Music established order and propitiated the Divinity, it is conformed to Heaven, and that is why the Saint plays Heavenly music. Under the influence of this profound doctrine the relations between men were simplified. The magistrates and the people felt themselves equal to one another in respect and docility, all the members of a family were tenderly united." Father Amiot gave a very flattering appreciation, "Do the Chinese understand or have they always understood harmony?"* I answer 'Yes', and I will add that the Chinese are perhaps the nation of the world which has best understood harmony, and most universally observed its laws."



* Here Harmony is not meant in the sense of Chords, or Counterpoint. Like the ancient Greeks, the Chinese recognized only the fifth, the octave sometimes the fourth as consonance.

The Popular Song



ARALLEL with these great geniuses, the people brought to bear upon music a contribution both original and abundant. The popular song is one of the purest, the most limpid, and the most inexhaustible sources of Chinese music. Of spontaneous creation, generally anonymous, the popular songs express in a very simple manner a multitude of human sentiments. All is subject to song—birth, betrothal, death, joy, and family virtues; great events. But beneath this, the great theme, as with you, is that of Love, the sentiment most often sung.

The popular song reveals, as everywhere, a local character, by a spontaneous and intimate essence. There is not one uniform popular production for the immense territory which constitutes China. Each province submits to the influence of its environment and possesses a special music. To perform folk music none but popular instruments are employed, such as the various forms of guitars, violins, clarinets, drums, castanets, etc. Professional musicians generally belong to the poor classes of people. Many of them are blind men. We have today several sorts of popular songs. I shall quote some of them.

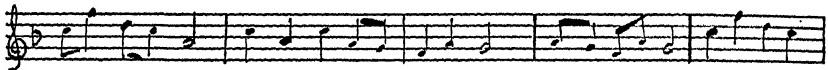
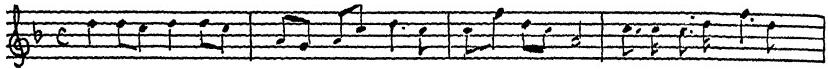
1. The *Yü-ko* originated in the town of *Yü-shan*. It was readily given the name of *Tan-teo*. The accompaniment of this song is played on a three-stringed violin and by a lady who plays the *Pi-pa*.
2. The *Kin-yin* sung in the Peiping* dialect is executed by a large three-stringed violin. The accompanist is seated beside it, and the lady singer beats a little tambourine and uses her castanets. This is the song of the North.
3. The *Lien-yin* originally from Shantung Province, the singer standing, takes a little tambourine which he beats with fine copper blades, one in each hand. Beside him another musician plays a three-stringed violin.
4. The *Chewen-tiao* are the fisherman's song accompanied by the *Pi-pa*.

* The name of Peking was changed to Peiping in 1929 by a Nationalist decree.

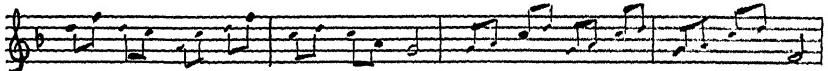
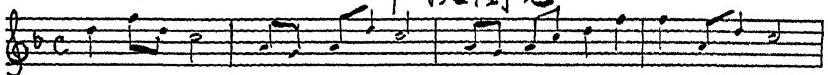
Some Tunes of The Popular Songs

Night Watches

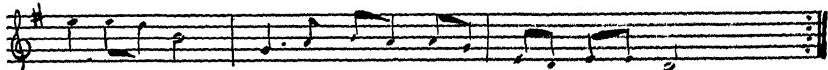
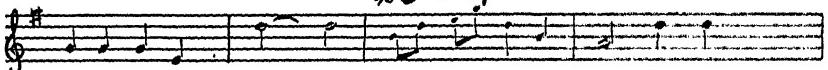
五更調

*Love's Complaint*

中秋閨怨

*The Ten Sighs*

歎十聲



5. The *Nan-yin* are the popular songs of the provinces of Canton and Chiao-chow (South China). For the accompaniment one uses the *Yang-chin*, which is, as I have explained, a keyed instrument played with two sticks of bamboo. The *Ta-pan* and several stringed instruments are also used.
6. The *Pei-tiao* sung in the north of Yang-tse river are considered ordinary. People sing them simply and accompany them with two pieces of bamboo.
7. The *Tao-chin* are street songs. They use a large bamboo pipe destined solely to mark the rhythm.

It is not possible to put together all the different types. One can always say that generally, the composition is extremely simple, and that they are easy to sing. There are many interesting details concerning this topic. Musicians are making research on the different forms of folk song. As we know that Folk song is really the base of a National School, we are proud of the abundance of this incalculable treasure.





Mei-Lan-Fang made his début in New York
in 1929 in the Woman's Role.

The Theatre



N China, the theatre is a relatively modern institution. From the earliest ages, she had pantomimes and satirical airs. From these two fundamental species, came later the farcical mimic song. Considerably well-organized theatrical performances came into existence during the reign of Tang-Yüan-Tsong (A. D. 720).

Under the Empire Yüan, Dynasty Mongol (1280—1367) the songs of the preceding dynasties were discovered, and a new dramatic school gave a powerful impetus to the music of the theatre. Since then the public has had a passion for the theatre. It gives us about six hundred libretti, and more than eighty names of dramatic authors. Under the Dynasties of Tsing, Dynasty Mandchou (1644—1912), the lyrical production was almost nothing, but the theatre had become a necessity of life. In our day the theatrical airs again bear a local character. We can cite the *Shao-shing Pan* of the province of Shao-shing which are still popular in the provinces of Chekiang and the Fou-kien; the *Yüeh-tiao* of the province of Canton; *Chiao-tiao* of the province of Chiao-chow (South China). *Hwei-tiao* of the province of Anhwei; *Kwen-tiao* of the province of Kwen-shan; *Chen-ch'iang*, theatrical song of the Province of Shen-si, but the popular one is the *Kin-tiao* sung in the Peiping dialect. This is the theatre that is most widely received.

In order to understand the roles in Chinese opera, one must study the different ways of presenting the personages on the stage. It is not easy for a Westerner to understand because it is by the manner in which an actor is made up that one recognizes his character; similarly, the make-up of the actors is really the foundation of the study of our lyrical production. Every gesture is imaginative and even a slight motion of sleeves has a poetic expression. When Mei-Lan-Fang, one of the outstanding Chinese operatic stars, performed in New York, there was an interpreter explaining each act of his play, but the public still could not understand much of it.

The whole number of actors form the category of *Ching* or *Hwa-Lien*, which signifies The Flowery Face. The art of the Flowery Face is of very special significance. It explains the whole gamut of human characters represented at the theatre. They are divided into five categories agreeing with the five colors: Red, Mauve, Black, Blue and Yellow. Red signifies fidelity, Mauve, the same quality but in

a lesser degree. Thus, soldiers are generally made up with Red or Mauve. Black combines brusque ideas with different degrees of impulse, Blue indicates ferocity and cruelty, while Yellow denotes the clever thinker who fathoms his true personality, or to put it still more plainly, the clever thinker who understands himself. White, the spectral tint, livid, indicates craft or intrigue of the highest degree, and is also the color of the traitor. Gold is used as the head dress of the gods and for the attire of barbarian chiefs. Although Gray is generally employed as a means of indicating age, it is sometimes replaced by ochre or orange. Rose, applied to the lips and the cheeks invariably designates youth. Green is used for the spirits, often for bad spirits, who are still further distinguished by their green, scarlet, or yellow wigs. Green can always be applied to outlaws, brigands, etc. Often the inhabitants of mountain fortresses decorate their faces with a variety of colors in astonishing designs. Certain Chinese critics think that the disordered colors prove the worthless nature of the person represented. The natural face proves that the person is a model being like *Sheng* for the masculine parts, whose face can wear a beard.

During the Dynasty of Ming (1364—1644) many colors were used, but later *Tsu-hsi** the Dowager Empress did not permit the make-up of aged persons. This is the present state of the evolution of the art of *Ching*. The head or high voice is greatly developed. It is in a very wide register that the actor sings, mostly according to his personal fancy, and is sustained by the orchestra in unison. The recitative is important. The deep voice is rarely employed, and is very often reserved for the roles of warriors, and sometimes of traitors. It is true too in the Western opera, the leading male roles are generally carried by *Tenors*. One can find the operas which have a considerably important Bass part such as *Le Barbier de Séville*, *Maitre Ambros*, *Hérodiade*, *Philemon et Baucis*, *Don Carlos*, *Boris Godounow*, *Patrie*, *Don Quichotte*, etc. the really important of which are only *Boris* and *Don Quichott*, if I am not mistaken. Our subjects of opera are drawn from historical events. It was at the end of the Manchou Dynasty that we sometimes introduced *Modern Dramas* deriving their subjects from current life, and not permitting music. Contrary to the Western operas, the denouement has generally been happy.

* *Tsu-hsi*, wife of the Emperor Hsien-feng (1850). It was she who organized and directed all the politics of the realm during the last forty years of the old regime. She was one of the causes which clinched the Great Revolution.

The Popular Preludes in Chinese Opera

Eul-huang

二黃

Sib-i

西皮

As China is a large country, a different mentality or instruction is noticed among its audiences; thus, as people of the north will come to listen to an opera, those of the south come rather to see it. Athletic games occupy a very important position too. There are always a number of battles which have a great attraction for the public, while pantomime is executed with extraordinary realism. The fighting scene means just as much to the Chinese public as the Ballet means to the Westerners. However, we have also the dance. Actors use real weapons, and these fighting scenes, in order to be well managed, sometimes require long years of training. The two sexes were seldom

presented together on the stage. The parts of women were played by men possessing the Head Voice, or *Falsetto*, and entirely feminine grace; and sometimes, also, the roles of men were played by women in some troops of opera. The performance generally lasts from five to six hours. We have many pieces in one night. The last piece only will take the period of *Walkyrie*. The matinee from noon until five o'clock, and the evening from five until midnight. The wealthy families attend only the last plays toward eleven o'clock. The last number is considered the best, and always acted by renowned artists. A European ear listening for the first time to a Chinese opera will have more astonishment than pleasure, but I am sure that it will notice the development of rhythm and the melodies. Any one who wishes to have a further knowledge of the Chinese Theatre will find of great benefit a work by Camille Poupeye.[†]

鳳

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山

鳳

WORDS AND MUSIC

Chinese musical writing* was complicated. In a common practice music has been taught through oral tradition. Later the ancient system was perfected by the simplification of the characters. In the schools of our day we employ the system of writing in Arabic cipher, and even begin to adapt the notation of lines and spaces. (See Appendix.)



* We have not different figures to express the value or length. The notes indicate a certain note at a certain height, but leave the musicians in doubt as to their real value. Signs are often seen on the right of a note to signify special length. Lack of good musical notation caused enormous hindrance to the development of our music.

† *Le Théâtre Chinois*, published by Labor, Brussels.

To-Day

N spite of its glorious past, music has remained stationary a long time in China. To-day a new wind is blowing over our country. The young musicians would recreate their national music, and revitalize the sources whence have sprung in days of yore, such unsullied and mighty works. They feel the necessity of seeking a new path, as some Western musicians do. It is also quite natural that we turn to the West, where for centuries music has not ceased to evolve. Under the Dynasty of Han (206-618) the introduction of Western music had already crept in. More recently towards the end of the XVth Century the first missionaries,, notably Matteo Ricci (1580?), introduced the Western religious hymn.

In the meanwhile, the most lively Western influence is upon everything contemporaneous. It was brought to our country by students who studied in America and Europe, and returned to their land loaded with new knowledge. This influence is intensified by the presence of foreigners and by the expansion of the cinema, jazz, and dances. These last aspects of musical activity strongly contributed in tuning the ear of the people to the Western harmonies, until then known, or singularly foreign to them.

The effort of musical renovation does not remain without close watch from the official world, which gives most active and intelligent support. Recently the Ministry of Education has organized a National Music Committee to promote the musical education in China. Allow me to cite among those to whom the new musical movements will owe great gratitude, the names of Dr. Tsai-Yuan-Pei, Dr. Chu-Chin-Lung, Dr. Hsiao-Yiu-Mei, Dr. Chao-Yuen-Ren, Mrs. S. M. Woo, Misses Hsiao-Shu-Hsien, Sophia Han, Messrs. Hüang-Tsü, Y. Y. Tang, S. C. Ma, Foo-Yi-Chang, Wang-Kwang-Chi, Chih Meng, Dr. E. J. Anderson and many others.

The preceding simple exposition cannot give more than a feeble idea of the potency of this effort. It is, in effect, difficult for a man here to render an exact account of the great progress which is actually taking place in China. We introduce science. We emancipate ourselves from the traditions which paralyzed our progress for years. We put our mentality in unison with our precipitate evolution, but with the constant desire to safeguard the integrity of the *National* character of our culture.

One finds a great evolution in music. We have schools of music, conservatory, and musical societies. The schools for young girls have their courses of harmony, or class singing, the piano, and Chinese and Western orchestras. Some colleges offer course in Music Appreciation. The great European artists, such as S. V. Rachmaninoff, J. Thibaut, J. Heifetz, F. Kreisler, L. Jongen, and A. Tcherepine come to China. The Conservatory of Music under the eminent director Dr. Hsiao-Yiu-Mei, formerly of Leipzig Conservatory, is making much progress. Students have come to Europe and America to study musical science, and some of them have succeeded brilliantly.

I take pride in being one of the music lovers who believe that their work is to contribute, according to their humble capacity, to the accomplishment of this mission of renaissance. I believe that in order to realize this object which the musical youth of New China has in mind, it must preserve the closest connection with the musical life of the West, not to make IMITATIONS, but to obtain information. I strongly believe that it is *Dangerous* to introduce Western music to China blindly. We want to know where the West stands, and how she stands. We want to know the Western method and theory thoroughly, but when we acquire them, we should employ them only as a means of improvement as the Russian School has done.

On the other hand, China with her infinite resources, of so rich a musical past, can offer to the West an unexplored wealth of truly incalculable riches. What fruit the representatives of the music of the two worlds can reap from constant and enthusiastic exchanges, it is impossible to foresee. It is with this hope I would conclude: the hope that relations will be established between East and West, which will offer to each other infinite resources; the hope that these relations will produce a new music, rich in the quintessence. Perhaps it will be necessary to wait yet a long time to obtain appreciable results, for China is a vast country with an area nearly that of the United States and Mexico combined, and a population of about one fourth of the inhabitants of the earth. We ask the world's patience, and above all the sincere cooperation for these mighty objects, to be achieved some day, which will result for China in a regenerated music and a NEW NATIONAL SCHOOL.

Appendix

 OR the interest of musicians, I am reproducing a well known Chinese opera, "The Heavenly Maiden Scattering Flowers,"* in which Mei-Lan-Fang attained to great fame. One will note that in this opera, there is some resemblance to the arias, such as Handel's "Samson" or Weber's "Oberon" in that they have the conventional recitative and flowery vocalise. It is also interesting to note that in our opera, though quite different from the Western, there is, undoubtedly, a beauty in form and style as well as the dynamics of expression.

This opera is one of many in Mei's repertoire, given in Western notation by the late Professor Liu-Tien-Hua, before Mei toured the United States in 1929. The music was directly dictated from Mei's singing and is his individual interpretation. In the theatrical songs the singer usually sings according to his own fancy. Similarly in the Western opera, I have heard the aria of "Le Barbier de Séville," sung by Ritter-Ciampi, Galli-Curci or Lily Pons in various ways especially in the passage of vocalise.

I mentioned in my first chapter that we do not have definite pitch, meaning exactly here that an accompaniment is generally tuned to the key which agrees with the singer. Therefore, the music of this opera represents the average keys according to the Western system in which Mei-Lan-Fang sings.

* Taken from *Selections from the Repertoire of Operatic Songs and Terpsichorean Melodies*

天女散花 西皮

THE HEAVENLY MAIDEN SCATTERING FLOWERS

倒板

綴玉軒詞
梅蘭芳譜

The musical score consists of six staves of Western-style musical notation. The lyrics are written in Chinese characters below the notes. The lyrics are:

遍 - 历 - 大 - 千
諸 - 世 - 界 -
好 - 似 - 軽 - 煙 -
過 - 眼 -

一霎時來到了
華峰巔前

過門 $\text{d}=100$

二六 $\text{d}=44$
雲外的須
捲山色空四顯華鋒
巔下覺岸無
邊大鵬翥日把神

A musical score for 'The Heavenly Maiden Scattering Flowers' featuring five staves of music with corresponding lyrics in Chinese. The lyrics are as follows:

翅---展 迦---陵---仙---馬---
舞---翩---達---八---
部---天---龍---金---光---
門又---見---那---入---海---的---蛟---螭---
---在那---浪---中---
潭---間---浮---提---界---蒼---
莊---現---青---山---
髮---青---散---rit.---沈---藜---



快板 1-84



觀世音滿月面



珠闕妙一相有善才和龍--



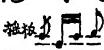
女---站上兩---廂菩提---樹菩



匐花千枝掩---映白鷺鷥與仙



鳥在靈巖神巒上下飛---飄綠柳--

枝灑甘露三千界---上好
似我散天花就紛落十---方
Piu mosso 散 
满眼中清妙---景 灵光-----
接紅絲
萬文 rit.



撚板

雀群-----
雲-----駕端彩-----速
接鑼鼓下：
走-----佛-----場-----



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